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AMERICAN ART NEWS

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MR. NEVINSON AGAIN

The following letter from Mr. C. R. W. Nevinson appeared in the *London Morning Post* of November 15:

Might I correct a statement quoted by you from the Editor of *THE AMERICAN ART NEWS*, in which he states that "a year ago I had an exhibition of eighty pictures, and sold just five"? As a matter of fact I sold just three at that exhibition, though I notice he omits to mention that at my previous one I sold everything. The comparative failure of my last one was due to the strange, panicky, neurotic condition of last year's wealthy Americans, who, not content with the gold of Europe on their shoulders, still whined of poverty in their ferro-concrete palaces.

As an interesting sidelight on art criticism in America I would like to say that it was the Editor of *THE AMERICAN ART NEWS* who came to me and told me he was sorry he was unable to "write up" my show, as he liked it so much, but that my dealers had never inserted "advertisements" in his paper, and therefore . . . This illuminating sidelight on the art critic you quote explains his purely financial point of view, and the construction he therefore puts on my most unbusinesslike horror of America's adulation of the plumber.

Mr. Nevinson's "illuminating sidelight on the art critic you quote" is about as illuminating as a sack of black cats on a dark night, if one may be pardoned so old fashioned a figure. The whole art world knows (and surely Mr. Nevinson ought to) that the present management took control of *THE AMERICAN ART NEWS* on the first of last April, after the death of its former owner, long after Mr. Nevinson's exhibition, from which he sold three (not five) works. And the whole art world knows that *THE AMERICAN ART NEWS* is free from animus and prejudice. If ever there were a publication that honestly sought to be fair to all persons and all "isms" it is *THE AMERICAN ART NEWS*.

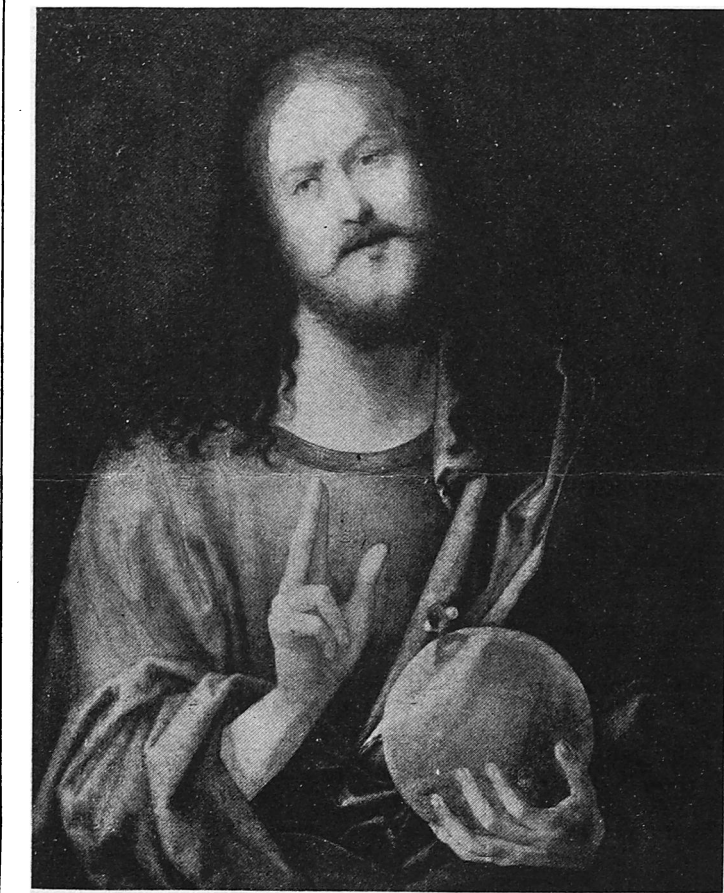
The fact is, we have no animus even toward Mr. Nevinson, but we do think he erred in judgment, and in good taste, when he asserted the Americans' idea of art is "the well appointed bathroom" and that their "Raphael is the plumber." We believe that his unfortunate interview was a case of "sour grapes," and it was in an effort to explain these "sour grapes" that we called attention to the pecuniary failure of his exhibition in New York.

How strangely inconsistent is Mr. Nevinson when he sneers at New York's "ferro-concrete palaces." When here he professed himself greatly inspired by New York's steel and concrete. He even expressed his feelings in pigment.

GIFTS FROM FRANCE

The "Comité de Diffusion de l'Art Français Moderne dans les Musées des Etats-Unis" has announced that it will soon offer twenty-eight new paintings by French artists to American and Canadian museums, following its gift of seventy-one works made during 1921.

Far be it from anybody in these United States of America to make even a suspicious move toward looking a gift horse in the mouth, but may we suggest that this committee, both for the sake of France and America, make an effort to find examples of modern French art that are really vital? Such pictures are actual-



"THE SAVIOR"

By ALBRECHT DURER



"REST ON THE FLIGHT INTO EGYPT"

By QUENTIN MATSYS

Courtesy of the F. Kleinberger Galleries.

ly being produced in France, but it does not seem to be possible for "committees" to find them.

In the last seven or eight years several exhibitions of modern French art have been sent to the United States, but they were not representative of the living genius of the nation. They were made up of what is called "official French art," at the thought of which many a true Frenchman shudders.

A certain museum received a gift from this same committee within the last year, and the pictures were, on the whole, this same "official French art." Politeness precludes further comment. For the sake of both France and America, we ask that the committee try not to duplicate the performance of those officials in Paris who, in order to help young artists along, buy bunches of paintings at regular intervals and present them to the provincial museums, where they are embalmed as "official French art." Much better it would be if the committee sent, not twenty-eight, but three pictures—of the proper quality.

First Number of "The Living Arts,"

a New Nast Publication, Appears

The first number of *The Living Arts*, a new Condé Nast publication, announces in a foreword that its purpose is to express what the best minds of the age feel about all art—whether ancient, modern, or futurist—and "to be a true reflection of the present tendencies in their more traditional and durable aspects." The magazine is to appear every other month and is edited and printed in Paris under the direction of Lucien Vogel. The text is printed partly in French and partly in English, and the illustrations are reproduced by a variety of methods including lithography, wood engraving, etching and color printing.

André Suarès contributes "Le Soir d'Emmaüs" in dramatic form, and two poems bear the familiar names of Paul Valéry and Jean Cocteau. An article on the theater is by Henri Bidou. In English is the discussion of the work of Pequin, whose name is linked with that of Renoir and Cézanne. The art of the past is the theme of "The Landscapes of the Early Painters" by Gabriel Mourey, and sculpture finds representation in an account of the work of Despiau. A "Premier Menuet pour Piano" by Erik Satie is reproduced on the four last pages of the issue.

The Living Arts is also published in an all-French edition under the title "Feuilles d'Art."

Prizes to Be Awarded for a Great

Frieze for Missouri's Capitol

ST. LOUIS—Three prizes will be awarded for the best designs for the sculpture of a seventy-foot frieze on the portico of the Missouri State capitol. It has not been decided whether to award \$2,000 in cash for the first prize or to give the contract, amounting to about \$50,000, to the artist submitting the design of greatest merit. The second prize will be \$1,000 and the third, \$500.

Professor John Picard, of Columbia University, is chairman of the Art Commission for the decoration. The program for the competition is not yet completed.

—M. P.

Studio Gossip

Helen Watson Phelps, who was the companion of Mrs. Georgia Timken Fry on her trip to China, where Mrs. Fry died, has now returned to her Sherwood studio, where she will resume her portrait work.

Howard Leigh is holding an exhibition of his recent etchings and lithographs at the Chicago Art Institute, through December 7. Later he will exhibit in Richmond, Ind. The artist has accompanied his exhibition and will remain in the West until February.

At the last meeting of the National Sculpture Society, held last month, Allan Clark was elected a member. One of his recent portraits is a bust of Frank Hutchinson Galloway, Jr. His studio is in Jersey City.

Robert Nisbet who paints at Kent, Conn., all year round, recently sold one of his winter landscapes to a New Rochelle collector. His "Winter Harvest" has also found a purchaser in New Rochelle.

Henry Salem Hubbell, for many years connected with the Pittsburgh School of Technology has resigned and is devoting himself to portrait painting. One of his latest works is a presentment of Dr. Stewart Stanley of Pittsburgh. He will hold a series of exhibitions through the west in January and February.

Arthur Freedlander gave a reception at his studio, 153 West 57th St., last Sunday to show a fine portrait of Mrs. Robert Leffingwell, of Chicago, and another of her young son. At his studio there were several other interesting examples of his figure work, done during the summer and autumn.

At his studio, 45 Washington Square, Stewart Reinhart recently completed a portrait of Mrs. Wardale McAllister.

Maurice Braun, who has been showing California landscapes in St. Louis, arrived in New York City on Dec. 1. He has opened a studio at 105 West Sixty-third street, where he will remain during the winter.

A. Phimister Proctor's statue of an Indian astride a rock, reaching toward a stream of water, has been placed in the New York State Park overlooking Lake George. The statue is in bronze, and is in memory of the many tribes of Indians who once roamed the Adirondacks. It is the gift of George D. Pratt, and was dedicated by the New York Historical Society.

John W. Fenton, one of the organizers of the New Rochelle Art Association, is represented in the winter show of the Academy by a still-life. A string of beads, a Paisley shawl and some pottery are grouped with fine effect and executed with delicacy and charm.

The Southern Art Association, of which Mrs. Roscoe Browne of Memphis, Tenn., is chairman, is endeavoring to compile a complete list of Southern artists, and has asked that the women's clubs of the various States co-operate with her by sending in names through the art chairmen of the State federations.

Alfred A. Waters, of Philadelphia and London, has brought from England an unusually varied and choice collection of European water colors, chiefly the work of English artists. Studies by himself of the thatched cottages of the midlands are included in the exhibit, which he will show in various cities.

Leopold Seyffert has left Philadelphia to take up his residence in Chicago. He will instruct classes in painting and drawing at the Art Institute.

Obituary

PETER GRAHAM

Peter Graham, R. A., who died at St. Andrews recently, was born in Edinburgh in 1836. He was elected an associate of the Royal Academy in 1877 and to full membership in 1881.

Graham was famous for his carefully painted Highland cattle on Highland bogs in checkered sunshine, and for his seagulls, painted with equal care, winging forever around the same sort of spongy cliffs. He was the last survivor of a group of painters who were pupils of Robert Scott Lauder in Edinburgh in the fifties. Orchardson, McTaggart, Paul Chalmers, Hugh Cameron, MacWhirter and Pettie were of this group.

Graham had a public as faithful to him as Miss Corelli's is to her, and even to the end his pictures could face the ordeal of Christie's without much wilting in price, while to many of his more gifted fellows Christie's in their later years was a nightmare. In the past two years landscapes by Graham have sold at Christie's for 640 guineas and 620 guineas.

ERNEST WADSWORTH LONGFELLOW

Ernest Wadsworth Longfellow, artist, the second last surviving son of the poet, Henry Wadsworth Longfellow, died Nov. 23 at the Hotel Touraine, Boston. He was seventy-six years old the day before his death. The funeral was held from the Craigie House, 105 Brattle Street, Cambridge, which was his birthplace. The services were conducted by the Rev. Samuel A. Eliot, son of President Emeritus Eliot of Harvard.

Mr. Longfellow was graduated from the Lawrence Scientific School (Harvard) in 1865 and studied art in Paris. In 1868 he married Harriet Spelman of Cambridge.

Among his best-known landscapes and compositions are "Misty Morning," "The Choice of Youth," "Italian Pifferari," "Morning on the Aegean," "The Matterhorn," "Evening on the Nile," "First Love" and "Portrait of H. W. Longfellow."

FERNAND KHNOPFF

Fernand Khnopff, painter, is dead at his home in Brussels, at the age of sixty-three years. He was a member of the Belgian Royal Academy. He exhibited frequently at the International Society's exhibition in London, was *hors concours* at the Paris salon, and at the Paris Expositions of 1889 and in 1900 he won silver medals. His mystical work was well-known throughout Europe, but his pictures were in less demand in recent years than formerly. His most celebrated picture was entitled "While Listening to Schumann." He was also a charming writer.

W. ROBERT COLTON

W. Robert Colton, R. A., the English sculptor, is dead at his home in Kensington, London, at the age of fifty-four.

He was born in Paris, and educated in Paris and London. His early works were usually endowed with rather sentimental titles like "The Crown of Glory," "Tender Blossom," and "The Lily Soul and Lovelight." He did some designing for the applied arts, including enamels shown in 1894. In 1897 he exhibited his large statue, "The Image Finder," which is, on the whole, his best work. At the Paris International, 1900, he was awarded a medal.